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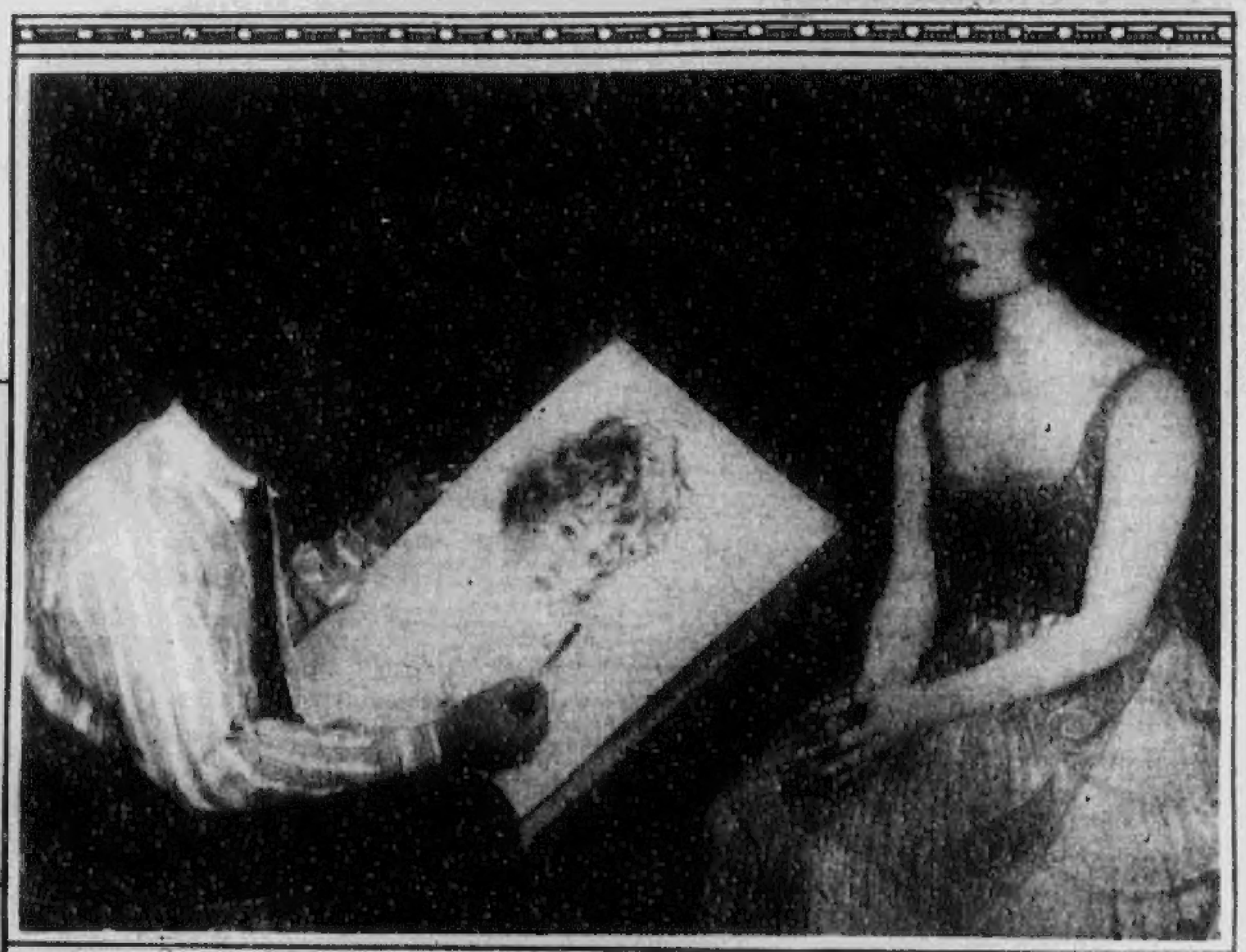
LOIS WILSON playing **"MISS LULU BETT"**

Pertinent Personals —

JUANITA THOMAS, who won Iowa's state beauty contest, which gave her a part in Norma Talmadge's new First National picture, "Smilin' Through." Before the all seeing eye of the camera, beauty has to be more than skin deep, it has to measure up to specifications and standard requirements. Miss Thomas was able to pass all these trying tests, so her smile is one of happy satisfaction as well as natural good humor. From her own home town of Jesup, Iowa, to the Talmadge Studio in New York City is a long leap for just a little sixteen-year-old Middle Western miss? Juanita is a slight, blue-eyed, fair-haired slip of a girl, who will doubtless slip into her new profession as easily as the rest of the world slips into its old shoes.



PENRHYN STANLAWS, making a portrait of BETTY COMPSON. He directed her starring picture, "At the End of the World." Before he joined the interests of the motion picture people, he was known as an illustrator and for his pastel drawings. "The Stanlaws Girl" has carried many a magazine to success as she appealed to you from the newsstand.

GERTRUDE OLMSTEAD, who won the "Elks" beauty contest and was chosen as their Queen at the convention in Los Angeles. Her prize winning also won her a contract with Universal Pictures, and with her ability and personality she keeps it.

MILDRED DAVIS, as her own sweet self! This is as she really is—and not impersonating anybody else; as you thought at a first glance it was. She is now leading lady with Harold Lloyd, the high-class comedian, in Multiple Reel Screen Comedies.
Photo by Gene Korman

DORIS MAY is a Seattle girl, who graduated from a French convent into motion pictures at Los Angeles. Two big things happened to Doris at the same time: She married Wallace McDonald and became an R-C star. She will soon be seen in "The Foolish Age," a Hunt Stromberg Production.
Photo by Melbourne Spurr

The Silent Call.

A story of the great outdoors adapted by Jane Murfin from the story by Hal G. Evarts, published under the title "The Cross Pull." The picture is presented by H. O. Davis and directed by Lawrence Trimble.

Flash, the star of the play.

Flash had always been a one man dog, belonging to Clark Moran, out in the Western sheep country. He made friends with Betty Houston who came to camp nearby with her father. Flash, intuitively, brought Betty and Moran together with the result of love at first sight, and she realized that her engagement to Luther Nash, a lawyer, was a mistake. Flash found himself playing second fiddle, so he took to the open road and became a hobo. Betty's father was seized by a gang of outlaws, headed by "The Master Mind." His daughter while searching for him lost her way and was discovered by Brent, a rival settler, but Flash unexpectedly came to the rescue and led her back to the cabin. Nash is "The Master Mind," and he offered to release Betty's father if she would marry him. Moran formed a posse to rout the gang but Brent and Nash escaped. In a quarrel Brent was killed by Nash, who tried to escape with Betty, but Flash intervened. Brent jumped off a cliff into a lake with Flash after him. Moran arrived in time to hear the triumphant death cry of the wolf as the faithful Flash swam ashore to join the two human beings he loved.

Flash's love for Betty is second only to his love for his master, Clark Moran. When Moran was away, he was guide, provider and friend to Betty.

The Georgian Revival

Because the portrait painter is the truest historian we know the eighteenth century of England better than any other time. Hogarth Reynolds, Gainsborough, Romney and Hoppner have pictured for us the beauties of that time in most enchanting costume, the time of powder and patches, the time of the Gunnings and of her who has become the type of all powdered wig grand dames, Duchess Georgiana of Marlborough. It is a favorite bal masque costume and as such is used in several recent plays. We knew it in this country perhaps better as the Colonial costume,—though in Colonial times it never attained the grotesque elaboration affected in high life in England and in pre-Revolutionary times in France. It was followed in the latter country by the severe simplicity of the Empire period.

In Chaplin's latest comedy he uses beautiful EDNA PURVIANCE as a note of beauty.
Photo by Edwin Bower Hesser

GLORIA SWANSON

Above is JAQUELINE LOGAN in "Molly O," and to the left Mabel Normand, who stars in the title role. The fancy dress ball gave her the opportunity for lace and feathers.

PRISCILLA DEAN, in "Reputation," might be a Gainsborough portrait. Not a bal masque but a play is her reason for the period impersonation.

The Victorian Vogue.

Though Victoria's reign was but sixty years as against over a hundred for the four Georges, fashion ran a wider range. It varied from the crinoline and hoop skirt of the later Blessington time to the tight fitting jersey and bustle of Lily Langtry's time and beyond. Plays of this period are prevalent now, Peter Ibbetson (title changed to "Forever"), Jane Eyre, East Lynne, the "Disraeli" by Adler, Gertrude Atherton's "Don't Neglect Your Wife," Mr. Barnes of New York, and now "Little Lord Fauntleroy." The past gains a glory from its being far, but it must not be too far. When within the memory of our grandmothers it is regarded as whimsically amusing. It interests and though quaint is oft times charming.

Mid-Victorian has become a term of reproach as applied to mental attitudes and to aesthetics. Much of its art was surely the reflex of the lack of taste of the philistine and much of its fashion was ridiculous, but the present vogue of its representation makes intelligent selection of its merits and conserves what there was in it of alluring grace and fanciful garniture.

MARY PICKFORD as "Dearest" of Fauntleroy, in the severe mode of the late seventies, and below is Doris Keene in "Romance" in the period of the sixties.
Photo by Baron de Meyer

LOUISE HUFF, in "Disraeli," in the costume of the late seventies.

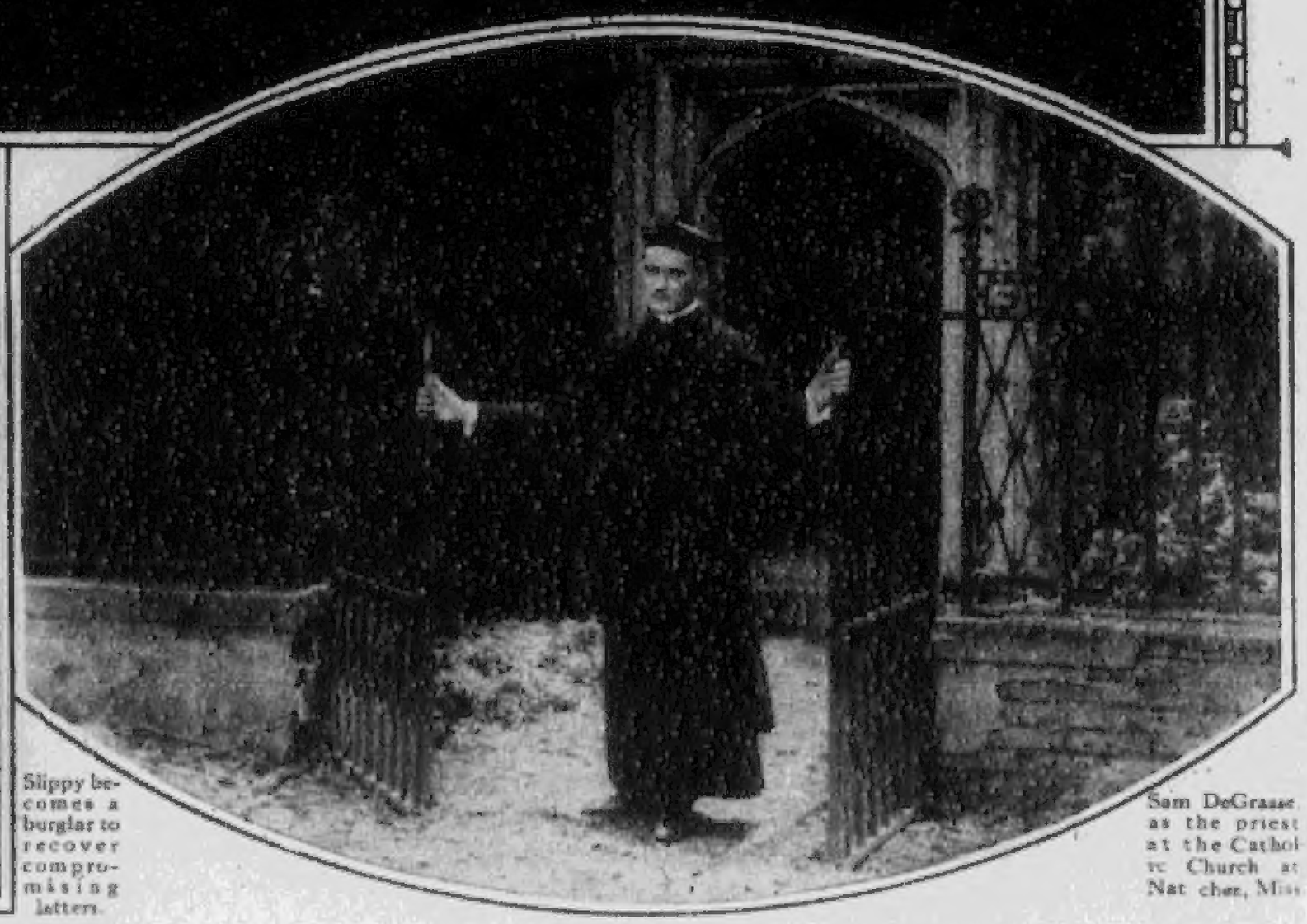
BARBARA DEAN, who plays Madam Pasquier in "Peter Ibbetson."
Photo by Alfred Cheney Johnston

Naomi Childers, in "Mr. Barnes of New York," is dressed as ladies were not so very long ago.

Slippy Mc Gee.

The real atmosphere of the original story of "Slippy McGee," by Marie Conway Oemler, has been retained, because the picture was both written about and photographed in Natchez, Miss. It reveals the typical hospitable South with the leisurely, picturesque Mississippi River for a background. The pictures are taken in and around the famous old San Gabriel Mission near Los Angeles. For the first time in its hundred and fifty years the interior of this historic church, the oldest place of worship on the Pacific Coast, has been photographed for a motion picture. "Slippy McGee," a story of human salvage, was adapted and directed by Wesley Ruggles for Morosco Productions and is interesting with these locations and a well selected cast including Colleen Moore, Wheeler Oakman, Sam DeGrasse, Pat O'Malley and others.

Slippy becomes a burglar to recover compromising letters.



Sam DeGrasse as the priest at the Catholic Church at Natchez, Miss

Hats On!

A man is not only known by the company he keeps, but by the hats he wears. For a long time people have been taking their hats off to Will Rogers. The reasons for this are many, among them being that he is one of the best lariat throwers in captivity,—he can throw anything from a simple double twist to a conniption fit, also he is a two-handed jokesmith of no mean ability, and a motion picture actor of distinction. Another reason why we should take off our hats to Will is because of his theory that the success or failure of a picture is really determined by the hats he wears. Rogers says that a hat carries more personality and character than any other article of wearing apparel. These pictures of Will, under cover, emphasize this point.

This unique Goldwyn star has kept every hat that he has ever worn in a photoplay. Man's propensity for old clothes is universally known, but a love and large assortment of hats is peculiar to Will. We are willing to wager that he has enough hats to cover the walls of his dressing room. He attaches almost as much importance to them as he does to his extensive collection of ropes—and everybody who knows anything about Will knows that his lariats, if put end to end, would circle the well-known globe.

"When acting a sailor wear what a sailor wears," is Will Rogers' idea of costuming. As usual he carried it out in "Guile of Women," a sea story, in which he played a jolly jack tar under the visor-cap of an old salt.

In Irvin S. Cobb's famous story, "Boys Will Be Boys," the newly rich ne'er-do-well is content in a soft felt hat. His recently acquired riches seem to sit upon him more comfortably than this hat, which has not become acclimated to its new location.

"Off with the old love" causes Rogers a pang when parting with this part of his old hat, but prosperity and whole crowns go hand in hand in this play called "Honest Hutch."

This stew hat has been surprised into going up in the world, and we wonder why. Has Will, the rustic, discovered that there isn't enough money in the box to buy him a brown derby this fall?

In "Guile of Women," Jack ashore, as Rogers shows him, is ill at ease. He evidently is twice the man his mother thought he'd be, when she purchased this hat for him. He'll anxiously wondering how a poor sailor weathers a gale on land.

It may be any port in a storm, but there is only one type of hat that will weather the gale, a small one, like this one of Will's.

When is a villain not a villain? When he does not wear a derby hat! Rogers, in this, plays double for the villain in "Doubling for Romeo." He ducked under this part with the aid of a derby, for what other disguise could make his comedian appear like a villain?

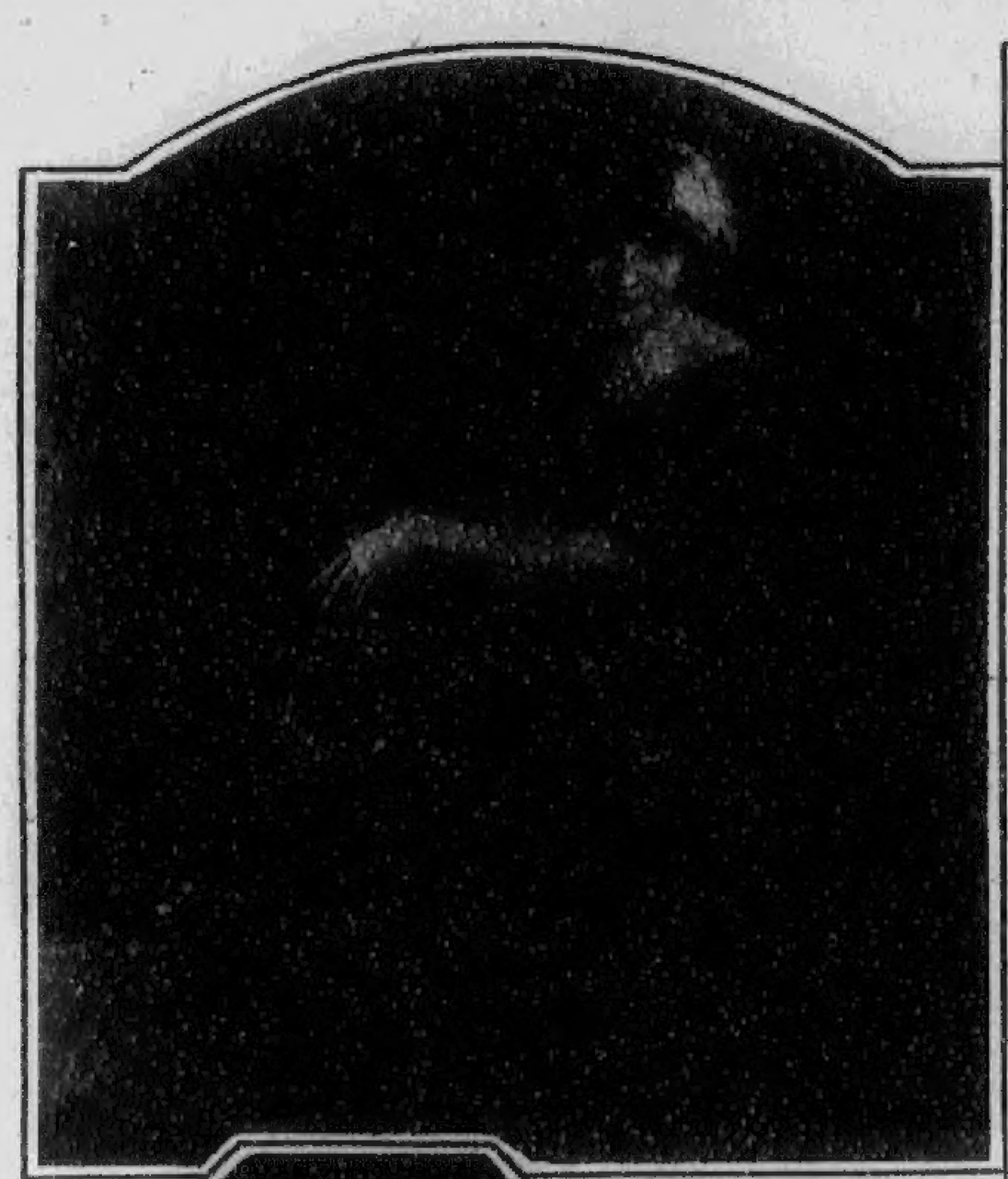
In "Boys Will be Boys," Peep (Rogers) has suddenly come into a fortune. His first investment is going to be in sweets, but we will wager that his last purchase will be a new hat.

The dueling scene from "Doubling for Romeo," in which the tilt of his cap seemed to take all the defiance from the fighting man. This picture was another feather in cap of the comedian.

As the whistling vagabond in "An Unwilling Hero," he wore an old battered hat, minus the riband and part of the crown. Will thinks, "Uneasy lies the head that wears the crown."

No matter when, where or how Rogers travels, he seems to carry an additional hat in his hand.

A sombrero, presented to Slim (Rogers), by his ranch cronies, when he decided to seek his fame in the movies; so that he might appear true to the traditional Slim cowboys.



BETTY COMPSON, in a gown of taupe color chiffon, heavily beaded in terra-cotta, blue and brown beads.

KATHERINE MACDONALD, in "Her Social Value" wears a suit with a wide rolling collar trimmed with fur laid in narrow strips, so the effect is very unusual.

Beautiful Carmel Myers Selected to Try Popular Beauty Method

CARMEL MYERS

Los Angeles, Cal.:—When the favorite actress and well known beauty, Carmel Myers, was selected to try out and report on a beauty combination which has created a furore among discriminating girls and women the choice was an admirable one. Here is her report: "I have given the beautifier, Derwillo, and Liska cold cream a thorough trial and beg to say that I have found both delightful. I gladly recommend them to those who wish to beautify and preserve the skin and complexion. I have also had many favorable reports from in and out of the profession who have used this combination, and they are just as enthusiastic over it as I am. I advise every girl and woman to add Derwillo and Liska cold cream to their morning and evening toilet."

Over one million girls and women use and recommend Derwillo in place of face powder. It truly is a wonderful beautifier. There is nothing like DERWILLO and Liska cold cream for dark, sallow skin, sunburn, windburn, freckles, tan, wrinkles, roughness and poor complexions. There is nothing better to beautify the hands and arms. Use flesh Derwillo on the face and white on the neck, chest, hands and arms. Since Derwillo has made such a phenomenal success it has many imitators, but don't be fooled by such well known promises of "just as good," "better" or "just like it." You know that counterfeits are never as good as the genuine article. Some even go so far as to give twice the quantity as we do in Derwillo. So could we, if we used cheap substitutes. Only the purest and harmless ingredients enter into it. Insist on Derwillo and Liska cold cream—then you won't be disappointed.

NOTE:—Remember you get a free trial of Derwillo and Liska cold cream; because if you are not pleased with them you can get your money back at any toilet counter of department stores or druggist from whom you made the purchase. This is certainly fair, so it's your fault if you go through life with a poor complexion. They are especially sold under the above guarantee at all toilet counters.

ADV.

CONSTANCE TALMADGE is girlish and chic in this informal black jumper which she wears over a blouse of coral crepe de chine, in her new picture, "Woman's Place." A unique feature of the blouse is the black silk embroidery done in long and short stitch and forming a scroll design which entirely covers the waist. A natty little Buster Brown collar finishes the neck.

Below.

A very simple little affair is this slip-on Russian blouse, yet against the pearly background of white crepe de chine the red wool embroidery and paisley bands stand forth with arresting effect.

The spirit of the vivid Russian peasant animates this Ukranian blouse shown here without the collar, which ZENA KEEFE purchased as a tuck-in blouse to vary the monotony of the over-tunics which have predominated so long.

BEATRICE JOY is fond of this little French flannel sports dress, with its clever single button clasp at the neck

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